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WRMC 91.1 FM presents FMPHASIS

FMPHASIS Final Issue, 1992-93 Academic Year Vol. I Issue No. 4

...All the music that 's fit to listen to...

INTERVIEW WITH 10,000 MANIACS' DENNIS DREW:

Insights into the Media, Music, andWorking with Natalie Merchant

GONZOED BY CHA

Interviewed by Ben Cha and Jason Waite

PART I

It was all whirlwind, heat, and rush. Oops, that was from a band with energy. These were the 10,000 Maniacs. Soft folk rock and oohs and ahhs and self proclaimed product of the punk generation not and retro-pseudo Greek backdrops and 3' 4" Natalie Merchant = your newest hair care product from Paul Mitchell available-only-at-authorized-hair-*boutiques* for $15.98/ounce and Natalie's female bodyguard and tour busses with gawd knows what painted on the side of them and a song about Kerouac who if alive would pummel Natalie Merchant and what's this? Natalie wants to be considered a poet and not a rock musician? Whatever. Serious dislocation. What we did get though was run-ins with The Man. Not the Government Man nor the Bureaucratic Man, not even an Old Chapel Man—just a random named Denise from Polly something or another, and Martin Kole, Road Manager wastoid from The School of the Man pseudo Euro wannabe drunk and whisper softly I have no life but that of a roadie trying to be a sophisticate "manager." Oh, and Dennis the keyboardist— not a player but one of us anyway. Dennis founded the band. He was a radio DJ in college. And Jerry, and a short meeting with Natalie. But, as we would have it: Martin Kole extrordinaire. Tool Extrordinaire— A denial on management's part to let any other than Denny have the honor of hanging with some college bums for any amount of time more than 1.2 minutes. Red Tape up the ass and even Midd kids basking in self-fulfilled self professed bureaucratic school of The Man— wearing little stickers proudly bearing the logo "10,000 Maniacs, Local Crew." Even better yet— losers from the thirty-something generation with extra

(continued on page 2)

INSIDE:

Concert Listings	page 2
Middlebury's Bands	
Libation Bearers	page 3
Meatshake	page 3
The Token Jesters	page 3
WRMC Year in Review	page 4
Programming Highlights	page 10
Fonzi's Riders	page 10
Programming Guide	page 11
Reviews	page 9&12

WRMC's Weekly Top Ten

The ten most frequently played bands at
WRMC 91.1 FM
Week ofApril 13-April 19

1) Dinosaur Jr.
2)Blues Traveler
3)Pavement
4)Mighty Mighty Bosstones
5)Velocity Girl
6)Lemonheads
7)Goo Goo Dolls
8)Phish
9)Living Colour
10)Lenny Kravitz

Editorial Board

Editor in Chief:	**Benjamin Cha**	**Contributing Editors:**	**Chris Doody**
Managing Editor:	**Jason Waite**		**Jeff Herriot**
Production Manager:	**Gregory Pitts**		**Steph Johnson**
Pocket Editor:	**John Colpitts**		**David Shannon**

CONCERT HAPPENINGS

Vermont

Savoy Truffle, April 29, **Signature,** April 30 & May 1, **Col. Bruce Hampton & the Aquarium Rescue Unit,** May 4, **Acoustic Junction,** May 5, **Kickstart,** May 7 &8, **Godstreet Wine,** May 13.-K.D. Churchill's, Burlington, Vt. call 860-1226.
The Natives, April 30 & May 1, **The Dog Catchers,** May 7 & 8, **Jukin,** May 2 & 3, **Zoot & the Reputations,** May 6, **Bluesamatic,** May 9 & 10, **Born That Way,** May 11, **Hannibal & Agosti,** May 12 & 13, **Blues For Breakfast,** May 14 & 15.-Nectar's, Burlington,Vt. call 658-4771.
Jonathan Richman, May 4, **Bim Skala Bim,** May 6, **The Cuts,** May 7 & 8, **The Jayhawks,** May 9, **John Hammond,** May 12, **Chucklehead,** May 13, **Techno Rave Dance Party,** May 14. -The Metronome, Burlington, Vt. call 865-4563.
Sneakers Jazz Band, Every Tuesday night at Sneakers, Burlington, Vt. Call 655-9081.
Lara Duggan & Stacey Starkweather, Every Wednesday night, 6:30-9:30, at Vermont Pasta, Vergennes, Vt. call 877-3413.

Albany

Jeffrey Gaines, May 2. — Bogie's, Albany, NY. Call (518) 482-4368.
Phish, May 5 & 6 -The Palace, Albany, NY. Call (518)465-4663

10,000 Maniacs

(continued from page 1)

special pin with their name and "student activities" written on it . . . Oooooooh! Mannequins galore, all except for Midd security — down to earth. Mannequins left and right so strung up and out on the hopes of some sort of power or like waving pseudo backstage passes on those little chains and shit you know. Goddam— its downright pathetic. Goddam maybe we should endorse Hardy. Maybe we should inject some speed into the school's water supply.

PART II

WRMC: How do you like being on tour?
MANIAC: I like it except I miss my family. Its great fun playing— that's what its all about.
WRMC: Do most of you in the band have families?
MANIAC: Well, three of us are married. I have a daughter and Steve's wife is pregnant. . . for the two of us its a little more heart wrenching to leave. But its a good cause.
WRMC: How long has the band been together?
MANIAC: Twelve years.
WRMC: This is the third album that just came out, right?
MANIAC: On Elektra it was *The Wishing Chair, In My Tribe, Blind Man's Zoo, The Hope Chest,* and this new one— that's five. *The Hope Chest* is just a collection of the stuff we put out ourselves during the early 80's though. We were signed in 1984.
WRMC: Where are you all from?
MANIAC: Jamestown New York.
WRMC: How did the band get together?
MANIAC: Steve and I started a college radio station, and while we were running the station, Natalie walked in one summer when she was sixteen with some Bob Marley and Roxy Music records. Buck had a band going at the time and he would listen to us on the radio as he was working. . . eventually he started doing some shifts on the station and we started booking his band for parties and when his band broke up he asked Steve if Steve could play bass. Steve said no but said he'd come down anyway. So he went down and I went with him. Natalie joined us, and we eventually got a drummer. This was in 1981. By labor day of 1981 we called

(continued on page 9)

Up Close with Middlebury's Bands

PART II OF II

The Libation Bearers

By John Colpitts

Patrick Sullivan '95, guitarist/vocalist of campus band The Libation Bearers, forgot about our interview appointment, but somehow showed up anyway. I had been waiting over an hour when he finally drifted into the Freeman lounge and sat down opposite myself.

The band started in much the same way. "It sort of just fell together," he said with a grin. "We never really had a band goal except maybe to be freaks and play cool music."

As far as campus bands go, the Libation Bearers *are* an oddity. Their line up includes Sullivan on accoustic guitar, Chris Karachale '95 playing cello and and Amy Ichnowski '95 on flute. They play an eclectic mix of covers including the Stone's "Paint It Black", the Velvet Underground's "Rock N' Roll" and Van Morrison's "Sweet Thing."

"We're going for a real 'Byronesque' kind of music," Sullivan said half-joking, "our basic model being 'Astral Weeks' era Van Morrison."

The Libational Bearers got their name, Sullivan claimed, after the practice refered to by the band as 'libating' which roughly translates into a "poetry, wine session" that, Sullivan states, "We consider a very religious experience." The informal atmosphere of Bearers' concerts reflects their humble beginings, "Libating is part of the show."

Although Sullivan said their band goal-"A big unified musical orgasm"- has yet to be realized, this all may be changing with the addition of new singer, Laura Wells '93. But then again, with two members studying abroad next year, the future looks bleak. Sullivan, however, threatened a four track recording would be surfacing in the near future. Look for it.

Meatshake

By Chris Doody

Where do you go on the Middlebury campus if you don't want to hear The Dead? Do you think Jerry Garcia is over-rated and that bands trying to copy him sound even worse? Are you looking for a band that doesn't play speed metal but still plays heavy songs that move? If so, I have only one answer: Meatshake. This is a band that thrives on playing songs with a good rhythm and which are a bit harder and faster than most of the music heard on the Middlebury campus. They have written some originals, and sprinkle them throughout their sets. The core of their shows though, are dedicated to covers of bands like Smashing Pumpkins, Fugazi, Jane's Addiction, The Screaming Trees, and Lenny Kravitz.

The band is composed of Luke Sigfried on drums, Bill O'Brien and Evan Krasts on guitar, with Jeff Herriot playing bass. All of the members of the band share the singing duties. Future gigs for these guys include the Mill this weekend. They also promise to play at least one show during senior week.

The Token Jesters

By Jeff Herriot

The Players:

Sarah Richardson: vocals
John Marcktell: acoustic 12-string
Mike Seaton: violin
Trevor Crist: drums
Greg Navage: electric guitar
Dave Morgan: bass

The Token Jesters have the distinction of being Middlebury's only band featuring a female vocalist. This opens them to a variety of music not offered by the rest of the campus' bands, and gives a different sound to a lot of the covers that they play. Their sets include their own versions of songs by U2, Edie Brickell, Hothouse flowers, and REM. Greg Navage agrees, "I think people are psyched to hear a female singer. We're the only band here that I've ever seen with one."

Their style of music differs also in their unique blend of musicians, which only recently included a bass player a couple of weeks ago. Navage stated that the addition of a bassist has allowed the Jesters to add some heavier, rhythm driven songs to the lineup, including Lenny Kravitz's "Stop Draggin' Around." Their first show with a bassist was at KDR a couple weeks ago, and it was very well-received.

But the heart of the band lies in their distinctive blend of the acoustic and electric guitars with the melodious fiddle and vocals. Their sets include a lot of improvisation, and as Navage said, "I haven't even heard the originals of some of the songs we play, so I just get the basic structure and then go from there." They have played at Sig Ep's Coffee houses, Mister Up's and Woody's, among others, and will be playing at both KDR's Pig Roast and Sig Ep's Robin Hood Days soon.

WRMC Year in Review

The following is a collection of articles written by the board members of WRMC. In response to a request to sum up the past academic year in music, the topics we covered ranged from our ten favorite albums of this year to commentary on the music scene at Middlebury College. In general we related our articles to the corresponding departments we deal with at the station. Each week WRMC receives a sizable number of records from a variety of different record labels; our exposure to different genres of contemporary music is naturally quite broad. We hope that our articles will help you sort through music of the past academic year and find something worth your while.

Folk/Blues/Country Director
Carmine Tomas

This year, there have been a number of new and important additions to the folk/country/blues collection here at WRMC-FM. Our compact disc collection has been continually expanding, providing greater listening variety, and an opportunity for DJs to play more diverse shows. Here's a look at only two of the many great new releases contained in our disc library.

Loudon Wainwright III's *History* is the musical equivalent of an autobiography. *History* is a subtle and deep retrospective, filled with meaningful and important lyrics and descriptions which are wound together by some truly beautiful music. The first song, "People in Love," is a happy, bouncy tune about a child's perceptions of grownup love. Just as our own memories often conjure both happiness and sadness, however, the contrast between the light mood of the first song and somber mood of the second song, "Men," is appropriate. Other highlights include the New Orleans-style rag "The Doctor," a reflection on child discipline, "Hitting You," the lighthearted "I'd Rather be Lonely," and a humorous look at classification as a Bob Dylan clone, "Talking New Bob Dylan." Altogether, *History*, with its musical eloquence and poignant stories, is a valuable addition to any listener's collection.

Johnny Winter has long enjoyed a reputation as one of the most rockin' electric blues guitarists around. And, with his new release, *"Hey, Where's Your Brother?"* he upholds that reputation. Simply a look at the album cover, with Johnny, bassist Jeff Ganz, and drummer Tom Compton smiling wildly as they jam, will give you a clue as to the nature of the music on this album. This is "good time" music. True, the abundance of songs about appreciating beautiful women, with such titles as "She Likes to Boogie Real Low," "Check Out Her Mama," and "I Got my Brand on You," may be offensive to some. But, with Johnny Winter, as with most other blues, you just "hear" the lyrics, but "tune in" to the groove. And groove it does. From the kickstart "Johnny Guitar" to the rapid fire blues of "You Must have a Twin" to the shuffle of "No More Doggin'," this is a blues album that never fails to please. For music that satisfies that undeniable urge for good, rockin' blues, *"Hey, Where's Your Brother?"* is hard to beat.

Business Director
Editor in Chief/FmPhasis
Benjamin Cha

After two weeks of entertaining thoughts of worthwhile music from the past year, I can only come up with 1) techno-rave crap, and 2) Tom Waits' *Bone Machine*.

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Classical Director
David Shannon

The New Classical Department

When I look back on the 1992-93 academic year, I notice not only the improvements made in the WRMC Classical Department, but also the differences between this department and the others. First, unlike other departments, we cannot find a good name. "Classical" is not the ideal title, for it is technically limited to Mozart, Haydn, Beethoven, and their contemporaries. However, until someone can come up with a better title, I shall continue to use "Classical" in the wider sense.

I should remain with my basic point: the difference between Classical music and other music requires different programming strategies. The other departments rely on new music; however, most Classical performances are of the old standards. Cage, Sessions, Dallapiccola, and Messiaen are all dead, but their music is called "modern." Even though Debussy died in 1918, he is sometimes included among "modern" composers. WRMC intends to provide an alternative to VPR; therefore, the Classical Department intends to put more emphasis on 20th century music.

Another little problem deals with the length of works. Some of the great compositions cannot be performed within a ninety-minute slot: Bach's B Minor Mass, Mahler's Third Symphony, and most operas. Therefore, WRMC has added a time slot for performances of such works. Opera returned to our station on a Saturday morning in January; it has since settled in at 5:30 p.m. on Saturdays.

The Classical Department has made strides in other areas. We have expanded our CD collection by 50% (it wasn't very large to begin with, however). Furthermore, we have cut down on repeated broadcasts of certain works; in

November, Beethoven's Ninth Symphony was played on four consecutive weekdays. 1992-93 was an exceptional year for our department; we hope to make 1993-94 even better.

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Promotional Manager
Cole Odell

It recently occured to me that we all live in a great big wide world full of wonderful people and interesting things to look at, smell, listen to, and place in our pockets. Over the past year I have been fortunate enough to discover a number of cool items and people which put an extra skip in my step and a warm fuzzy feeling in my guts. They include:

FAVORITE SINGLE: 'PEP' BY CUB
FAVORITE ALBUM BY BAND I ALREADY LIKED: 'WHERE YOU BEEN' BY DINOSAUR JR.
FAVORITE THING SENT TO US BY A RECORD COMPANY TO PROMOTE AN ALBUM: PLASTIC BAGGIE CONTAINING GENUINE CHUNK OF COW
FAVORITE TEE SHIRT DESIGN: THE ONE I DID FOR THE STATION—BUY ONE, DAMN YOU. EIGHT BUCKS IS NOT A LOT OF MONEY.
FAVORITE BAND I ONLY DISCOVERED THIS YEAR: PAVEMENT
BEST THING HANGING ON THE WALL IN THE WRMC OFFICES: EITHER THE SAMANTHA FOX POSTER FOR "(HURT ME! HURT ME!) BUT THE PANTS STAY ON" OR JON DAMOUR'S SIZE 48 MEN'S BRIEFS
MY FAVORITE NEW FRIEND: YOU KNOW WHO YOU ARE. I THINK YOU'RE A NEAT LITTLE SPIDER-MONKEY AND I WANT TO KEEP KNOWING YOU.

Now I could go on making lists, but this crazy old planet is just too interesting and complex to be reduced to an easily quantifiable series of lists. No, don't look to me to be your arbiter of good taste—you yourself must go out into that magnificent ball of confusion and delight we call "Earth" and find your own favorite album, your own best thing hanging on the wall at the radio station. Get out there and give 'em hell, Boy! Do it for your old man! Win one for me, and you can tell those bastards that Cole F. Odell sent you! And tell them that I've got a present for 'em! You know, I hate the Spin Doctors. They're just not very good. It's an empirical fact; all their songs do sound the same. And I also hate people who wear ski hats indoors! IT'S NOT COLD INSIDE, YOU MORONS! TAKE THE HAT OFF WHEN YOU ENTER THE BUILDING. <u>YOU DON'T LOOK COOL.</u> TRUST ME. Oh, by the way, Bill—Bruce Springsteen has a few good songs, but he's a goofy-looking midget with a dumb sneer. Plus, everybody knows that the toughest man in the world is Simon Le Bon. Thank you and good aftenoon.

Rock Manager
John Colpitts

Hey Middlebury. How come you're all so afraid of heavy music? All you youngsters are so set in your ways, just like TV. Don't be so convinced the music doesn't speak to you. Does it bother you that sex, partying and age weren't all they were cracked up to be? Does it bother you we're called the "blank generation" by all the disapointed flower children of the sixties? Love is not dependent on jamming out major chords in the sunshine. If you won't change your life, at least take this silly risk: Listen to Paw, Helmet, Pavement, Tom Waits, Can, Charlie Parker, Miles Davis, Six Finger Satellite, Sonic Youth, Soundgarden, Jawbreaker, Max Roach, Mahavishnu Orchestra, Railhed, Urge Overkill, Rein Sanction.

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Urban Contemporary Director
Damon Haynes

<u>Top 10 Rap Albums</u>
1. "The Chronic"- Dr. DRE
2. "Whut ? Thee Album" -Redman
3. "19 Naughty III"- Naughty By Nature
4. "Blue Funk"- Heavy D And the Boyz
5. "Bacadfucup"- Onyx
6. "Here Comes the Lords"- Lords Of The Underground
7. "14 Shots to the Dome"- L.L. Cool J
8. "In God We Trust"- Brand Nubian
9. "Dead Endz Kidz Doin' LifeTime Bidz" - Young Black Teenagers
10. "Reachin' (a new refutation of time and space"- Digable Planents

This past Academic school year we have seen a large influx of rap music flourishing in the industry. This past year we seen the likes of Brand Nubian, with a new slammin' album that reclaims their stamp of hardcore lyrics for the GODZ. This album was a must because the rumor that was spread out was that Brand Nubian "fell off." From listening to this album You can tell Bran Nubian is just strictly on the "BeatDown tip" for yor mind. One of the best singles for this year was "Not gonna Be able to do it" by Double XX Posse (Big Beat Records). This record had a Phat Bassline with Dope lyrics to match. In the words of Mc Sugar Ray, "Naw Baby, Not Gone Be Able to Do It!!!"

New releases to watch out for this summer are Leaders of the new School, Run DMC, Pete Rcck and C.L. Smooth, and Big Daddy Kane. Also watch out fot thew new rap maovie, "Who's Da Man" starring MTV's Ed Lover and Dr. Dre.

See ya on Da flip side- PEACE

Station Manager
Jonathan Damour

Over the last year, the WRMC Staff has worked hard to meet the listening needs of the community. With over 150 active members, interest in the station has been welcomely high. In our ongoing efforts to improve the station, this year has seen a number of accomplishments:

During the Summer we saw the long awaited addition of new CD and record shelves, a much needed addition to the overcrowded library. Also, for the convenience of the DJ's, a taping station was set up in the studio, providing easily accessible, high quality equipment.

It was an active concert year for WRMC, which sponsored four shows of live music and popular refreshments, and cosponsored two other musical events. These welcome social alternatives, a few of which we were happy to open to all with no admission, brought 13 bands to campus including Fly Spinach Fly, Phil Keaggy, Six Finger Satellite, Smashing Orange, and The Swirlies.

Our Promotional Department has been busy this year, with on-air giveaways that have included the entire discography of R.E.M. and an unprecedented number of our favorite early-eighties discs.

The Classical Department gladly welcomed new director David Shannon who has been working hard to restock the library with a large selection of new discs representing composers both old and new.

Due to popular demand, new WRMC T-shirts, designed by Middlebury's own Cole Odell are finally out and available for a very reasonable price.

Finally, we are proud to reintroduce FMPHASIS, an informative periodical newsletter which covers programming, concert news, and music reviews. This forum for musical discussion has been well received and our thanks goes out to all who have contributed to it.

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Music Director
David W. Anderson

As Music Director I am responsible for listening to everything WRMC receives. As ususal, I heard lots of good and bad this year. But when I made this up I decided that only albums that occurred to me as great while I was in my room, away from the record library, would qualify as worth comment. Anything that I forgot must not have made that big of an impression. So here it is, in the order they were originally scratched down in:

-**Pavement** "Watery, Domestic" e.p. (Matador) Here Pavement continues to put out pop with a distinctive spin. The songwriting is more focused than on their previous full-length, making one eager to see what comes next. Also, I love the singer's voice.

-**Dinosaur Jr.** "Where You Been?" (Sire) This is the coolest bunch of songs about the crappy feelings you have after you break up with someone that I have ever heard.

-**Beat Happening** "You Turn Me On" (Sub Pop) It took me a while to get used to the extreme minimalism and more than unusual vocals, but these songs have all ended up being favorites that I go back to again and again. The range of moods they create with such limited instrumentation is amazing.

-**Stone Roses** "Turns Into Stone" (Silvertone) Not nearly as good as the album, but most of these b-sides are worth hearing. Significant mostly because it was released and the new album wasn't.

-**Screaming Trees** "Sweet Oblivion" (Epic) Sounds like classic rock, but you haven't already gotten sick of all the songs. Mark Lanegan has an inspiring throat.

-**Cub** "Pep" 7inch (Mint) More pop minimalism, much more fun than what Beat Happening does, however. Almost cutesy on first listen, but soon you feel a weird underlying maliciousness going on. Way cool.

-**Nothing Painted Blue** "Swivelchair" 7inch (Kokopop) Someone really clever wrote a song about offices that makes work sound fun and surreal. This is the most amusing song of the year. Between this and Cub, you really should find your old turntable.

-**Smashing Orange** "Glass Bead Game" (American Native) Much closer to their live sound than the previous album, this occupied my CD player for the first two months of school. If you didn't catch them here Dec. 4, you are probably feeling regret right now.

-**Afghan Whigs** "Uptown Avondale" e.p. (Sub Pop) Quite a few of their fans didn't like this, but the claustrophobic effect created by the echoey sound, combined with the inspired choice of covers, made this a definite favorite in my room. The version of the Supremes' "Come See About Me" brings out all the obsessive longing of the lyrics and makes me shudder.

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Jazz Manager
Jason Mantzoukas

While there may be little by way of good new jazz being put out this year, there are those old jazz stand bys the reissue and the box set to look for. This year especially, marked a good year for finding new, old stuff, more available to the buying public. And I was not the only one to notice. In the Rolling Stone Artist Poll this year, an abundance of jazz albums popped up. Flea of the Red Hot Chili Peppers lists Sonny Rollins, Art Blakely, and Billie Holliday along Fugazi and Ice Cube. Henry Rollins, ex Black Flagg Singer, the outspoken frontman for the Rollins Band, had more jazz albums than rock albums on his list. He included John Coltrane, Sun Ra, Eric Dolphy, Miles Davis, Fats Waller, and Sonny Rollins. Boxed sets, while expensive, usually provide an excellent sampling of an artist's work. This year several boxed sets were released: Miles Davis, *The Prestige Years*; Art Blakely, *The History of Art Blakely and the Jazz Messen-*

gers; and Sonny Rollins, *The Prestige Years*. All these are amazing looks into the these artists and their music.

Reissue: this year saw the reissue of Sun Ra. Lots and lots of Sun Ra. A lot of the old albums have been rereleased this year and they are awesome. Sun Ra has been one of the most prolific artists in jazz history. During his time on earth he and his Arkestra have been making music for over forty years and most of it is pretty damn good. Check out Alley Beat for a small selection of Sun Ra compact discs.

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Contributing Editor-FmPhasis/DJ
Jeff Herriot

The top three:
1- Jawbox "Jackpot Plus!". - Just a single, but hopefully coming out on disc soon. Fast, driving, creative song. I love It.
2- Alice in Chains "Dirt". - Their second album, released last fall, grinds out some of the year's best music. Entire album is sensational
3- Arcwelder "Pull". - A great Canadian release, on Touch and Go records, "Pull" ranges from grungy to melody-based alternative.
The rest, in no particular order:
— Severin "Acid to Ashes".
— Dinosaur Jr. "Where You Been".
— Quicksand "Slip".
— Th' Faith Healers "Don't Jones Me". EP
— Mule "Mule".
— Tulips "Buxom". EP
— God's Favorite Band "In Through the Out House".

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Heavy Music Director (turned Engineering Director)
Jesse Cunningham

So what were the best albums to come out this past year? With this question in mind I attempted to come up with ten albums that I thought were worthy of mentioning. Given the fact that we receive hundreds of new rock releases each year, it should not have been too difficult. It was. I would guess that about 70% of the music is not even worth a second listen, the other 30% is composed of bands that I find at least interesting or entertaining, and of the 30% there is probably 5% or less that I would consider buying or listening to more than occasionally.

Here is a list of bands that are outstanding in my mind (at least at the moment) in no particular order of preference. Seaweed "Weak" and Rein Sanction "Mariposa" on Sub Pop Records, Helmet "Meantime" on Interscope Records, Arcwelder "Pull" on Touch and Go Records, Alice in Chains "Dirt" on Columbia Records, Jawbreaker "Bivouac" on Communion Records, Paw "Lolita", "Sleeping Bag", and "Jessie"(I just like the name) singles and an upcoming album on A&M Records, and the new one from one of my favorite bands, led by the man who has been called the "zen-cool mastermind and transcendent icon of the Slack Generation", Dinosaur Jr. And then there is Pocket Monster....

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Programming Director
Matt Hunter

MATT'S TOP TEN ALBUMS FOR 1992-1993
1. TIE **The Cure** "Wish" and **The Wedding Present** "Hit Parade 1"

I'm sure this comes as a big surprise to those of you that know my tastes.
3. **Stone Roses** "Turns Into Stone" Pure chewing satisfaction.
4. **Smashing Orange** "Glass Bead Game" Best show WRMC ever put on.
5. **Th' Faith Healers** "Lido" B-sides on singles are best.
6. **Levitation** "Need For Not" Most underrated album of the year.
7. **Eugenius** "Oomalama" Captain America is a much cooler name.
8. **Drop Nineteens** "Delaware" "Your Aquarium" EP also quite cool.
9. **Bettie Serveert** "Palomine" Hilary likes it, too.
10. **Lyres** "Happy Now..." and **Lemonheads** "It's A Shame About Ray"

I couldn't decide which one to leave off.

MATT'S ULTIMATE MIXED TAPE FOR 1992-1993
Side A
The Wedding Present "Come Play With Me"
The Cure "Doing the Unstuck"
Drop Nineteens "Delaware"
Sugartime "Awestruck"
All "Dot"
The Mabuses "Cubicles"
Levitation "Smile"
Nothing Painted Blue "Swivelchair"
Poster Children "Clock Street"
Smashing Orange "All Girls are Mine"
Sometimes Sweet Susan "Crush"
Swirlies "Park the Car by the Side of the Road"
Erasure "Take a Chance On Me"
Side B
Th' Faith Healers "My Loser"
Llamasaurus "You Don't Love Me Anymore"
The House of Love "You Don't Understand"
The Waking Hours "I'm Falling Down"
Medicine "The Powder"
Beat Happening "You Turn Me On"
Nine Inch Nails "Wish"
Cub "Go Fish"
The Lyres "Pain"
The Chills "Soft Bomb"
Velocity Girl "Warm/Crawl"
Sebadoh "Good Things"
Hot Glue Gun "I'll Kill You"

Special Productions Director
Gene Swift

A Look Back

This past year has seen a revitalization of one of WRMC's most unexploited resources: the Special Productions Department. Special Prods has always been the on-air home for all those things that don't fit neatly into the more "standard" areas of programming, such as Rock, Classical, Jazz, Urban Contemporary, etc. An international and multicultural flavor, so important at a school such as Middlebury, has been provided by shows sponsored by the **International Students Organization** and the **Organizacion Latino Americana Y Espanola**, and the **French, German, Japanese**, and **Chinese** shows. Several other, well-known and loved members of the WRMC Special Prods family have returned to the airwaves this past year, including **Sports Talk, Knowledge is Good, Sas Carey's "Psychic Soapbox"**, and the **Best of Broadway** show.

But perhaps the most significant product of this past year's Special Prods programming has been the creation of **Women's Voices**. Headed up by Valerie Peters '95, the Women's Voices staff of DJs rotated through an overwhelmingly successful schedule of shows spread out across the week, focusing on-air attention to female artists and groups which feature female vocalists and songwriters. Peters began marking such CDs and albums with red dots, drawing the attention of the rest of WRMC's DJs to these artists, who deserve this attention and the airplay it has brought.

Due to the huge interest in the Women's Voices programming, it has ended the year by moving out from under the shadow of the Special Prods department and becoming its own programming entity. Peters and the rest of the Women's Voices DJs have shown the value of the ideals which Special Prods has always tried to embody: if a student at Middlebury has enough interest in something to put it on the air, there are probably students with equal or greater interest in listening, giving it success.

●●●

Program Manager
Steph Johnson

Top Ten, 1992-1993
1. **Dinosaur Jr.** - Where You Been
2. **Sugar** - Copper Blue/ Beaster
3. **Hüsker Dü** - Everything Falls Apart & More
4. **Paw** - 7" Singles
5. **The Cows** - 7" Single "In the Mouth"
6. **Arcwelder** - Pull
7. **Superchunk** - On The Mouth
8. **Screeming Trees** - Sweet Oblivion
9. **Goo Goo Dolls** - Superstar Car Wash
10. **Jawbreaker** - Bivouac

Top Five "Must Owns" not from 1992-93
1. **Juliana Hatfield** - Hey Babe
2. **Buffalo Tom** - Let Me Come Over
3. **Afghan Whigs** - Congregation
4. **Beastie Boys** - Paul's Boutique
5. **The Mighty Mighty Bosstones** - Devil's Night Out

TUESDAY, MAY 11 7:30 PM WRMC 91.1 presents:

Matt Hunter's SIXTH & FINAL 80s BASH

Complete with CD GIVEAWAYS of your favorite 80s artists: Duran Duran, A-Ha, Prince, Tears for Fears, Simple Minds, Men at Work & more.

12 DISCS IN ALL

This is your final chance to enjoy the best 80s extravaganza ever presented on WRMC. Everyone is eligible to win.
May 11, 7:30 PM-?? (Last time it lasted 'til 4AM)

Dambuilders and Pods at CBGB's, New York City

By Michael Troutman

This past Friday, April 16th, I was feeling adventurous (and bored) so I made a four-and-a-half hour drive south to check out to amazing up-and-coming bands: the Pods and the Dambuilders, in New York City at CBGB's. There were actually eight bands billed that evening, however, due to time constraints, I only saw four. I'll review the two most memorable acts: the Pods and the Damnbuilders. The Pods are a four-piece outfit featuring some ex-members of the Lemonheads. Their performance was enough to make me embarrassed that I'd ever considered the Lemonheads good. The Pods put them to shame. They were energetic and earnest; putting their hearts into the music. Despite the short set (about 35 minutes), they debuted two new songs, played some old numbers, and went through all four songs off their EP. This included "Name in Vain", a harsh song that apparently makes reference to Lemonhead's frontman Evan Dando's fall from straightedge grace.

Next: the Dambuilders. I had been waiting to see the Dambuilders live ever since I fell in love with their "Smell" single. There are simply not enough positive adjectives to describe this band. Indeed, my head is still spinning from their performance. They are without a doubt, the tightest band I've seen to date, and their knack for writing ingeniously crafted pop masterpieces is uncanny.

From their two singles, "Smell" b/w "Colin's Heroes" and "Shrine" b/w "Candy Guts", I was expecting a lot of delicious, lively pop melodies. However, after they went through three of these songs, the rest of the set sounded like a tribute to Sonic Youth's early years (they even ended their show with the obligatory minute or so of feedback.) I was pleasantly surprised by their diversity. They also played with energy and they didn't play their songs so much as they attacked them. Again, my only complaint was the short set (30 minutes).

I would definitely look for these two bands to be making waves in the future. Right now, the Pods have an EP out titled *It's a Bummer About Bourbie*, and the Dambuilders have the aforementioned singles as well as an upcoming EP, due out soon on the Spinart label. Highly recommended stuff.

10,000 Maniacs

(continued from page 2)

ourselves the 10,000 Maniacs. Its all college radio.

WRMC: There's a lot of controversy in the music scene about Natalie Merchant . . . even a perception that she's unfriendly and arrogant. How do you find it working with her?

MANIAC: She's great. She's really easy to get along with. We have some tremendous security problems now. She just can't do the things she used to do. Its hard on her. She doesn't like it. We have some very serious security problems, so access to all of us is probably going to get more and more limited. Certainly access to Natalie is. That's not a function of our attitude or Natalie's attitude, its a function of security problems that we have.

WRMC: Do you think security is the only reason for the common perception of Natalie?

MANIAC: Well, people write what they want to write to write about people. It has very little to do with reality. Everything you read in the papers is bullshit. It doesn't mean a fucking thing. Its just what somebody else thinks when they meet somebody. And then it gets translated and edited and then it comes out the other end. Trying to have insight in a person takes a really really great writer. There aren't many of those. To do it in a thousand words is absurd. Whatever the perception of Natalie is in the media is almost certainly wrong. She's not aloof. . . she's different from me and different from you but she's a friendly person. We get along very well. She's a sweetheart.

WRMC: What type of music do you listen to?

MANIAC: I try to keep abreast of what's new but there so much stuff. . . its tough. But this winter I started doing a radio show again on a local FM station— I was highlighting a lot of things that influenced us during the old days. Richard Helen and the Voidoids, Patti Smith, The Clash, The Sex Pistols, Generation X, Gang of Four. I love the new Tom Waits record and Leonard Cohen's new stuff. I'm a big country music fan—not Garth Brooks and that shit— I like George Jones, Graham Parsons, Ralph Stanley. On the road I tend to bring a lot of old stuff like that—memory music for me. When you're traveling a lot you like to bring things you're familiar with— like pictures of the family and Graham Parsons records. These days the hip thing is that acid jazz dance music stuff. I kinda have an odd thing with bop and country music. Its funny but a lot of musicians will tell you that they listen to everything, and you think they're kidding, but I really do. There's good things in everything: Nirvana and My Bloody Valentine, Ween, whatever— they're all worth a listen to. On the road though, I tend to bring a lot of old stuff.

WRMC: Where do you see the band going over the next years?

MANIAC: We didn't plan on making this record and I don't know what's going to happen after this. We're in a position now where we don't have to crank out a record every year. We'd just like to see what happens. I think this is the best record we've ever made, and we've moved into an area that I think is a little more mysterious; the sound of the record is better, it has more low end stuff, its a warmer record, its more spread out, and I think its bigger. I think the songwriting has

(continued again on page 12)

Program Highlights

David Shannon's Classical Concert

Fridays, 12:30 to 3:00 pm. The April 30th concert features Rachmninov's rarely heard work *The Bells* and Carter's Violin Concerto. The May 7th concert features music by Brahms (born 1833) and Tchaikovsky (born 1840) in honor of their birthdays.

Saturday Night at the Opera

Sauturday nights 5:30 to 9:00 pm. Brian Passikov hosts the May 1st presentation of John Adams' *Nixon in China*. Ken Ross will host the May 8th broadcast.

Jude and Dez Show

(Friday Morning 5-7 am)
Why else would you get up on Friday morning but to listen to us? We amuse ourselves from five to six with dorky incoherent commentary but very cool new music, such as: Dinosaur Jr., the Buthole Surfers, and Chia Pet. Post Six o clock we dig into the WRMC archives for the true nolstalgic cheese of our puberty. Its amusing and very Vermont (kind of).

Fuck Rock&Roll

For the valley's hardest shit, it's jazz with "The Art of Levitation" every Monday 10 am-12 noon.

F.E. and John Radio Show

Sundays from 5-7 am.
We play lots of Paul Simon, Billy Joel, and Thanks to Gravity.

FONZI
78
UPPER A LOT
barbed-wire
HEYMAN, WHERE DO YOU THINK OUR TUITION GOES
PROCTOR FOOD? NEW ARTS CENTERS? I DONT KNOW
HEY GUYS, LOOK AT WHAT I GOT YESTERDAY! EH!
AS USUAL, NOTHIN' TO DO ON A FRIDAY NIGHT
ALL-RIGHT BY ME!
ALL-RIGHT BY YOU FONZI?
I'M SURE WE'LL FIND SOMETHING TO DO!
FONZI 4/25
LATER!
YEE HAW!
OOF!
.HAVE A GREAT SUMMER... HOPE YOU HAVE JUST AS MUCH FUN AS YOU HAVE HERE!

SUNDAY MEANS JAZZ

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7am	Matt Hodges never ran around naked. I Swear.	Sarah Wyatt watches "Saved by the Bell" religiously	Brad Martin and Zach Rossetti	Kennan Radebaugh and Melissa Maxwell	Spencer Williams and Hillary Broome	John Gartner and Andrew Levinson	Jennifer Hazen and Dan Perregaux
8:30						Dave Marcus	
9am	Drew Harwell and E Banker White	Martha Newell and Shue Bellows	Chip Earle and Claire Calvin	Kate Crowley and Elisabeth Von Halem and Nicholas Molander	Lesley Tomion fills this entire time slot with weird animal noises and old Nixon speeches translated into Esperanto. Interesting.	Carmine Tomas	Emily Beattie worships David Hasselhoff
10am							
11am	Jason Mantzoukas YUMMY!	Brian Pearson	Sam Hertner	Paul Rosenau plays classical during a jazz slot, but it's OK		Soula Thanopoulos	Jason Waite secretly listens to Culture Club
noon		NOON O'CLOCK NEWS					
1pm	Shane Carbonneau and Emily Moore	Brian Passikoff	Matt Gordon	Andrea Lally and Allison Baratta	Justin Gibbons and Chris Karachale	David Shannon's Classical Concert	Melissa Wechsler and Matt Gendron
2pm		Ben Curtis	Greg Pahl Mr. Crest Room	Ken Ross is a big Garth Brooks fan	Deidre Langeland and Kristy Hand		Gail Carvell and Michelle Ahern and Miyeko Tani
3pm	Craig Druehl thinks Jean-Claude van Damme is hot.	WOMEN'S VOICES Valerie and Blair	OLÉ	ISO Nancy Logan	SPIRITUAL SOAPBOX Sas Carey	WOMEN'S VOICES Andy or Tanya and Elaine	
4pm		WOMEN'S VOICES Nina and Katie	GERMAN SHOW Ulrike Könen	FRENCH SHOW Prof. Barenbaum	JAPANESE SHOW Masako Kitahara	BEST OF BROADWAY Becky Wendling	Grant Gibson and Ben Freiberg
5pm	Jordan Romm is the person responsible for those annoying new Coke ads.	FIVE O'CLOCK NEWS					
5:30							Saturday Night at the Opera
7pm		Douglas Tsao thinks his tennis practice is more important than his radio show	Melissa McClure once threw her bra at Simon Le Bon	WOMEN'S VOICES Christine Gresser and Brooke Feder	URBAN CONTEMP. James Mack and Josh Israel	Floating Away with Josh and Jeff	
7:30	KNOWLEDGE IS GOOD	Peter Macy and Ben Cha	URBAN CONTEMP Damon Haynes	Josh Barnes and Nick Branchina	Shawn Rae Passalaqua (sometimes)	the Majesty of Rock Jay Robison	
8:30							
9pm	SPORTSTALK	Matt Hunter wants you to worship him	E.J. Meegan presents Searching for What's Cool	Cole "Ostomy Bag" Odell and David W. "Turtle" Anderson Sightseeing in London	Distortions of a Simple Rhythm with Bob Noxious	Jeanette and Colleen perfom unspeakable acts of evil on-air	URBAN CONTEMP. Frank Nanton
9:30							
11pm	BLUES Just Geoff	Steph Johnson really likes Matt Hunter's show but won't admit it	Orion's Migraine with Gene Swift	Jeff Herriot secretly likes Rick Astley	REGGAE Tracy Jacobs Maria Diaz	Jeff Inglis and Jameson Thissell	Mike Troutman and Scott Goldman
1am	Laura LeClair	Matt Power is very punctual	Matt Roy and Geoff Witek	Rob Schlesinger loves Cher	WOMEN'S VOICES Bethany and Rachel or Liz and Laurie	Jereiny Sacco has a tattoo on his butt	David Diamonon watches CHiPs
3am	Chris Doody is in trouble.						
7am							

ROCK ROCK ROCK — FOLK·BLUES·COUNTRY — JAZZ — CLASSICAL — ROCK ROCK ROCK ROCK ROCK — ROCK ROCK ROCK — ROCK ROCK ROCK — FOLK·BLUES·COUNTRY — JAZZ — CLASSICAL — ROCK ROCK ROCK ROCK ROCK — ROCK ROCK ROCK

GRAVEYARD SLOTS

A variety of good things brought to you by DJs who usually show up but oftentimes do not. Your friendly Program Director knows who the bad DJs are and wishes to express his appreciation to those who have come in every week. As for the others, well, don't expect to get another show.

10,000 Maniacs

(continued from page 9)

become a bit more simplified. So I see us continuing in that direction. I also think that because we've been experimenting with horns and country music stuff like for MTV Unplugged (you won't be able to escape the information when they start announcing shit like that), experimenting with more roots-oriented stuff. . . I don't know where this will all take us but I think this direction we've taken now is the same direction we're going to keep moving in. I think we're getting less folky. The folk element that was most inherent in *In My Tribe* may become more countryish. We might move more into black music— not that we could play black music in any authentic way— but we'd like to move into the rhythm and blues we grew up with. I don't think that we're going to jump in and make a rap album or anything, but now that we're comfortable with where we are we can show more of our roots. Maybe more stuff with JB horns.

WRMC: Do you usually play the same shows throughout the tour?

MANIAC: We change it around but its hard to tell right now— this is the first show of the tour. We've certainly got a lot of old material and covers. As far as tonight goes, we have to see how much we can remember!

WRMC: Are you pleased with the contemporary music scene?

MANIAC: Yeah, absolutely. The trouble is that there's so much going on with music that only occasionally does it bubble up to pop radio. There's always great music. There's a certain misogyny and sexism and class warfare that's going on in music. The class warfare bit is fine— its elemental to good art—but the sexism of a lot of popular music is kind of disgusting. Nobody needs that kind of illiterate shit that people pass off as being hip. That's not a whole lot of fun, but there's always a whole lot of music around. . . its impossible for anyone to really grasp it all. Warner-Elektra-Atlantic puts out three-thousand records a year. There's fabulous music out there. I'm really glad to see more women getting involved. . . pop music is about pop culture more than its about music. We come from the punk school. . . we've graduated. [The Punk School] was not about how well you played; it was whether you had something to say and if you wanted to get up there. The music than brought us together was the socialist music of The Gang of Four and the Jam and the people like that.

WRMC: You say you've graduated from that. . . would you say you're now moving into the pop realm of today?

MANIAC: We can only play what we grew up with and who we are. We're kids from a small town— we're not avant garde people. Its not up to us to break new ground specifically musically. That's not what we do. . . we do what we can but we're essentially folk musicians. We want to pass on an oral tradition about the culture at the time. . . so that a hundred years from now you can take a Maniacs' album and sort of feel the climate of the day. We're journalists in that sense. . . from Woody Guthrie, Bob Dylan, and Billy Bragg. That's more what we're like than Coltrane or Nirvana. We're folk musicians. This is folk rock. I'm happy with that. Maybe its even *folkadelic*.

PHISH

Clarkson University, Potsdam, NY - 4/24/93

By Matthew Rogers

This past weekend Phish hit the stage at Clarkson University in Potsdam, N.Y. To say the show was incredible would not do it justice. Phish went on stage around 8:15 and finished their encore around 12:15. To say the least, they played hard!

The show opened with *Chalk Dust Torture* which immediately got the crowd fired up. They continued jamming on *Stash, Mound,* and*Rift* to name a few. Along with those, they played a tight jazz improvisational number. They finished the first set rocking on *Run Like an Antelope*. They opened the second set with an explosive *Llama* and continued jamming on *You Enjoy Myself, Foam,* and an unbelievable *Harry Hood*. Their drummer Jon Fishman took to the microphone and howled out a version of Pink Floyd's *Bike* along with playing his favorite toy, the vacuum. They also played one of their new favorite antics *The Big Ball Jam* which was entertaining, as usual. They closed the second set with an intense *Cavern*.

The crowds response was wild. Phish came back on stage and kept the energy level up with a rendition of Led Zeppelin's *Good Times, Bad Times*, which would even blow Jimmy Page away. The crowd was ecstatic. Phish always gives their audience a good show but this one was exceptional. The energy continually flowed from their instruments throughout the show, never ceasing. Simply, this was Phish at their peak performing level.

WRMC presents Fmphasis, is a bi-weekly publication put out by the members of the WRMC board. We welcome and look forward to any and all submissions. Please send to:

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Middlebury, Vermont 05753-6007

THANKS!